

THE ETUDE

A woman with dark hair in an updo, wearing a long, flowing dress, is depicted playing a flute. She is positioned in the center of the cover, framed by a decorative, circular border. The background within the circle features stylized foliage and a trellis. The entire cover is enclosed in a rectangular border with a repeating pattern.

FOR THE
TEACHER
STUDENT

AND
LOVER OF
MUSIC

MARCH
1904

VOL. 22
No. 3

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The Classic and the Romanti

THE above ideas, in forming our schools of Music, are often used by the public generally and even by musicians without that sense of individualism belonging to it. It will help toward a proper use of these terms if we look for a minute at their origin.

Quarta ed. "Clavis."

Dionys and Demeter were by ages the leaders of the world, the latter in the art development, a painter, architect, painter, sculptor, dancer, musician, poet, for four while Demeter followed. The latter was the best in everything and being the world to progress much in the two arts, but the world and largely were the things called for those to Dionys and Demeter were more important, and these, as well as the other great things, were the things that the world was to do for by religion, music, and architecture, like the worship of Jupiter and all the Olympian gods, then that of the Christian religion. Thus under the leadership of these two religion came into the world of its own time, and the world made some progress in the advance.

[illegible]

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[illegible][illegible]

are in no other less able. The weight and matter
with our language

the conditions were just what they needed to have good potatoes and the winter was not too severe. The weather was just what they needed to have good potatoes and the winter was not too severe. The weather was just what they needed to have good potatoes and the winter was not too severe.

Fig. 3.2.4.4.17 **Staphylococcus**

[illegible]

... that they are in general philosophy called 'forms.' There is still confusion as to whether these names of things are justified while the lengths of names are not, but that some of these names are not that

[illegible]

is not to be misled by the title: reasons of difficulty of performance and recognition, symptomatic with Ganserism. There is none of all degrees of ease or difficulty, not an asymmetry and therefore not a compensation, but beyond what has become most, and usual.

... again themselves, but in its spontaneity they have to be recognized by working within, not to reveal their definitions, unless except as "shame" words which strongly indicate of him. When he most becomes of all go it is most far as to appreciate. In Gardner as a "class" that means more modest. In Gardner's last definition how a world merged, with justified the same.

[illegible]

the other the idealist, according to the opinion of Socrates, but when they come to the point of action, they are both equally good. In fact, the idealist, who would spend time and then look upon the spent time, is better off than the realist, who would spend time and then look upon the spent time. The idealist, who would spend time and then look upon the spent time, is better off than the realist, who would spend time and then look upon the spent time.

The problem of life is one of perspective. The West has lost and runs into the very thing it—Edward Howard Strayer

of practice were made a mistake in
reference to labor; say that which is gained
is not known of labor is not a dry shell. 184
a pattern by their time and course should
be a day to be used as a pattern should
be, provided by things in your own to be
your own in durability and usefulness.

be all in a given moment, the "top" of the mountain, but the number is rapidly increasing. It is not only the number of the mountain, but the number of the mountain is rapidly increasing. It is not only the number of the mountain, but the number of the mountain is rapidly increasing.

1994-1995

The Child

[The article following is the account of a short trip to the lake and swampland where it may work to make a quantity of new young shillies. He describes the lake, the thought, and some of the practical labor in situations of work, and we cannot do it suggesting in words of the church of the church.]

[illegible]

the growth of the muscle fibers. The growth of the muscle fibers is not a simple process. It is a complex process that involves the growth of the muscle fibers and the growth of the muscle fibers. The growth of the muscle fibers is a complex process that involves the growth of the muscle fibers and the growth of the muscle fibers.

usually consider the relation of human mind. It is an appeal to a knowledge through the ear, while the new appeal is to through the eye. It is a new way that leading to the new.

the railroad. There are many trails made for the lone hiker and he is expected to bring water back to the line and then back to the trail. The lone hiker is expected to bring water back to the line and then back to the trail. The lone hiker is expected to bring water back to the line and then back to the trail.

the period of adjustment mentioned above will be more completely covered by a return to our former home.

The Child's Start in Music

Report are properly developed. Then again, the training of children in essential operations for thought process are badly overrated. For premeditation allows the change terminal. The presently used IQ apparatus system, and takes away the natural interest the child will bring forth of every healthy child.

But, on the other hand, too many are

There is a tale in the culture of men
Which Johns the child, made on his
Descent, all the things of their life
Is bound in children and an ancient
And we heard the moved, while it
Of just one word.

That is usually said of EDEM (1980):
I have never a remembered, except in the
The things of their life, made on his
Descent, all the things of their life
Is bound in children and an ancient
And we heard the moved, while it
Of just one word.

[illegible]

mate in the sense of the song and utilizing a general way and means, he can connect it

IN FAVOR OF "ARRANGERS"
 BY ALBERT W. BROWN
 "You mustn't'stand by and let things happen to you. You must be the cause of the things that happen to you."

They also are in the habit of making a daily trip to the bank to withdraw their money. They also are in the habit of making a daily trip to the bank to withdraw their money.

[illegible]

has the student, after emerging from the veil of the unconscious, visions of something more than a little mental effort to make.

lay the student, after arriving from the comfort of the secondary, classroom of learning is at simply visible must afford to spare much actively composed for other instruments. If you must read a book in the original you must take the most possible translation.

[illegible][illegible][illegible]

the period made, very much less to be concerned in this stock market would affect more persons profit and pleasure as well.

There is no question or study that demands of pupils no more than the usual range of thought of the same or does nothing. As mentioned in several places that child develops concentration, confidence, a sense of judgment, and working pupil and pupil's time of mind, application of them, and the process of a good quality of learning.

Handwritten musical notation for a piano piece. The notation is in G major and 3/4 time. It consists of seven systems of staves. The first system is marked "Andante" and "Moderato". The second system has "pizz f" and "Doppeltrommel" markings. The third system has "doppeltrommel" and "12" markings. The fourth system has "12" and "Cresc." markings. The fifth system has "pizz f" and "rit. dim" markings. The sixth system has "12" and "pizz f" markings. The seventh system has "dim" and "pizz f" markings. The notation includes various musical symbols such as notes, rests, and dynamic markings.

A page of handwritten musical notation for a piano piece. The score is written on ten staves, organized into five systems of two staves each. The notation is dense, featuring complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Dynamic markings such as *pp*, *p*, *ppp*, and *cras.* are visible throughout the piece. The handwriting is in dark ink on aged, slightly yellowed paper. The overall style is characteristic of late 19th or early 20th-century musical manuscripts.

See Study Club in Etude
for February page 75

SONOS WITHOUT WORDS Nº 18.

The two voices, which are given throughout in larger type, are to be clearly brought out. The accompaniment and the substantiated, due value being given to the harmonic structure. This last may be played in one between a square and bassoon, or between a violin and a viola.

FELIX MENDELSSOHN-BARTHOLDY, Op. 38, No. 8.

Andante con moto. 3/4 = 104

Musical score for the left page, featuring multiple staves with piano and vocal parts. The score includes dynamic markings such as *f* (forte), *dim* (diminuendo), and *pp* (pianissimo). It also includes vocal parts labeled VOICE 1 and VOICE 2. The notation is in a key with one flat and a 2/4 time signature.

NY 3846

RUSTIC DANCE.

Gravoso, n. 2. J. 111

F. A. SCHNECKER

Musical score for the right page, featuring multiple staves with piano and vocal parts. The score includes dynamic markings such as *f* (forte), *pp* (pianissimo), and *dim* (diminuendo). It also includes vocal parts labeled VOICE 1 and VOICE 2. The notation is in a key with one flat and a 2/4 time signature.

Copyright 1911 by Theo. Froust

PILGRIMS' CHORUS FROM "TANNHAUSER" SECONDO

H. WAGNER
Arr. by Frederic Ware Group

Andante maestoso. 3/4. 22

At the right hand above the left
Copyright, 1914, by The Victor

PILGRIMS' CHORUS FROM "TANNHAUSER" PRIMO

H. WAGNER
Arr. by Frederic Ware Group

Andante maestoso. 3/4. 22.

Musical score for the Second part of a piece, page 10. The score consists of six systems of piano accompaniment. The first five systems are in 3/4 time, with the right hand playing chords and the left hand playing a steady eighth-note pattern. The sixth system is in 4/4 time, featuring a more complex rhythmic pattern with triplets and a final cadence.

Musical score for the First part of a piece, page 11. The score consists of six systems of piano accompaniment. The first five systems are in 3/4 time, with the right hand playing chords and the left hand playing a steady eighth-note pattern. The sixth system is in 4/4 time, featuring a more complex rhythmic pattern with triplets and a final cadence.

THE LITTLE DRUM-MAJOR.

MARCH.

Solarrich Engel, Op. 3, No 6

Intro.

Tempo da Marcia. M M $\text{♩} = 116$.

March.

Musical score for "The Little Drum-Major" on page 22. The score begins with an introduction marked "Intro. Tempo da Marcia. M M $\text{♩} = 116$." and a "March." section. The music is written for piano, with treble and bass staves. Dynamics include *f*, *p*, and *sf*. The tempo is marked "Tempo da Marcia. M M $\text{♩} = 116$." The score includes various musical notations such as notes, rests, and bar lines.

Continuation of the musical score for "The Little Drum-Major" on page 23. The score continues the march section with various musical notations and dynamics. The music is written for piano, with treble and bass staves. Dynamics include *f*, *p*, and *sf*. The tempo is marked "Tempo da Marcia. M M $\text{♩} = 116$." The score includes various musical notations such as notes, rests, and bar lines.

DANCE OF THE NYMPHS

NYMPHENTANZ

SALON POLKA

Otto Finken, Op 256,

Edited by W. F. Mace

Moderato. 2/4 J. 40

The first system of the musical score for 'Dance of the Nymphs' consists of six staves. The first two staves are a grand staff (treble and bass clef) with a key signature of one flat (B-flat major or D minor). The music is in 2/4 time. The first staff has a tempo marking 'Moderato' and a metronome marking '♩ = 40'. The music features a lively melody in the right hand and a supporting bass line in the left hand. The subsequent four staves continue the melody and bass line, with various musical notations including slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte).

Copyright, 1914, by Theo. Finken

The second system of the musical score continues the piece. It consists of six staves, continuing the grand staff notation. The music maintains the 2/4 time signature and key signature. The melody in the right hand is highly rhythmic and features many sixteenth and thirty-second notes. The bass line provides a steady accompaniment. Dynamic markings such as 'p' (piano) and 'f' (forte) are used throughout to indicate volume changes. The system concludes with a final cadence.

6106

Two March Movements.

(Published separately only)

N^o 4508

INTRO

Allegro, 2/4 = 112

ALLA MARCHIA.

Wibben Dagen, Op. 22, No. 8.

March

Copyright 1904 by Theo. Kretschmer

N^o 4507

PUNCHINELLO.

Allegretto, 2/4 = 112

Wibben Dagen, Op. 22, No. 7.

BRIER ROSE WALTZ.

G. F. HAMER

Tempo di Valze. n. n. l. 44

Musical score for Brier Rose Waltz, measures 1-16. The score is written for piano in 3/4 time. It features a melody in the right hand and a supporting accompaniment in the left hand. The key signature has one flat (B-flat). The tempo is marked 'Tempo di Valze. n. n. l. 44'. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte).

ON THE SHINING SHORE.

Words & Music by
JULIE JORDAN

Musical score for 'On the Shining Shore', measures 1-16. The score is written for piano in 3/4 time. It includes a vocal melody line and a piano accompaniment. The tempo is marked 'Andante con moto'. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). The lyrics are written below the vocal line.

Andante con moto.

A-lone I watch at close of day As night broadens the world Her
So true to the lowly strain With now my soul is left And

far-ly business, one by one, From star-ry heights un-fail'd And
I seek my grief sub-dued And, ev'-ry one is still'd. As

you-der shining of the past, And friends be- loved of you De-
Glad from out the dis-tance lo-ve, The call is com-ing to us A

AH, WELL A DAY.

Words by F. E. WEATHERLY

Music by W. C. ANTHEL & GODFREY

Moderato.

Voice.

Piano.

nev-er thought this it would be, Is there sweet hours of rest - but
 well done - well in - gi - ty go, One day is fixed the dis -

p a tempo *cresc.*

bliss, That life could dark - en like the sea, And how to watch'd like
 cost, The wild - est prayer, the deepest sea, Can save under the

f *rit.*

Oh! part The tide was, Was all to sea, That
 For the sea, Was all to sea, That

f *rit.* *p a tempo*

Also published for Soprano or Tenor in Bb

we - ly death our souls could part, And I believed that you were
 do not shade you at is, one, The gold - en fe - nce them for

cresc.

free, Because I ever you all, all my heart
 you, The past, the past a - lone, all my heart

rit.

meno mosso can molto espressivo

Ah! well a day! the dream was sweet, Ah! well a day! the

p *meno mosso can molto espressivo* *una corda.*

dream is over, It is - ed now at last may meet the

TWO PLANOS EIGHT HANDS

The following table indicates the relative importance of the various factors in the selection of a new product, again based on the data in Figure 1. As you can see, the most important factor in the selection of a new product is the perceived need for the product. This is followed by the perceived profitability of the product, and then the perceived risk of the product. The other factors are of lesser importance.

The same subject discussed utilized 22.25 was not
closed across publications.

[illegible]

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TWO HANDS—FOUR HANDS,
SIX HANDS.

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THE ETUDE

[illegible]

謝文輝先生 啟

1. **Stewart** stated it is going to continue to be a very good company and that it is going to be a very good company. He stated that it is going to be a very good company and that it is going to be a very good company.

THE LESCHETIZKY METHOD



The TEND-A-PHONE is Patent.

The TREC-4 results in Figure 1

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THE. LESCHETZKY
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experiences of celebrated European artists.

[illegible]

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**More on the
delicate situation**

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SCIENTIFIC METHOD

— a systematic scheme of procedure

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